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Calatrava

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Calatrava

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Amazed by the modern buildings and high end lifestyle, I have always had my eyes set on the city. My fascination with architecture and couture is my source of inspiration. I find the ways in which architecture frames and focuses our eyes through positive and negative space intriguing. My favorite architecture utilizes exaggerated proportions that are also balanced. When it comes to my own designs, I too carefully concentrate on line, shape, and material, but aim to balance architectural geometric structure with high end femininity. My gown, Calatrava, is result of my experimentation with line, shape, and material. Its purpose is to frame and fix the viewers attention on positive and negative spaces as well as to balance interesting proportions. The three tiers of quarter spheres on each side of the waist have an area twice as large as the next. Their curved lines move the eye upward to the center of the waist. There, the rectangular cutouts are half as wide and a



fourth the height of the clear vinyl strip down the center front bodice. Each of these rectangular cutouts at the fitted waist was done by hand with an exacto knife. The clear vinyl piece at the middle of the scoop neckline alludes to the transparency of windows and further plays with the relationships between positive and negative space. The bright white vinyl and transparent silk chiffon juxtapose my aesthetic duality of structure and femininity. The strong geometric shapes are complemented by seven yards of gathered silk chiffon, which flows delicately and dramatically in motion. The silk chiffon, vinyl, and cutouts play with the transparency and opaque properties of the garment. They make the viewer question what they can see, what they cannot see, or what they think they see. Overall, Calatrava contributes to apparel design with its mathematical proportions, sleek modern look, and use of line. Completed Nov. 2013, the piece is a size 0-2 measuring 32, 26, 34.